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ABSTRACT

A 1-year project in Colorado, Kansas, and Oklahoma is designed to assist rural librarians in implementing humanities programming for adults; "Literature of the Plains and Mountains" is one of three packets compiled for the project. The packet is designed to provide a step-by-step guide for the librarian with little or no experience in adult programming. Following a list of the 30 participating libraries, the packet includes an overview of the literature of the plains and mountains and provides 4 suggested program formats. Resource people from Colorado, Kansas, and Oklahoma are listed, as well as state and national resources. A bibliography of the literature of the plains and mountains lists 55 references for Colorado, 43 for Kansas, 49 for Oklahoma, and 46 works about the West. A filmography lists 22 films (16mm) and other film information. A list of miscellaneous resources precedes a 25-page adaptation of "Planning Library Programs" by Peggy O'Donnell and Patsy Reed. (BRR)

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Literature of the Plains and Mountains:

Programs for Public Libraries

KSU KANSAS STATE UNIVERSITY

Funded by the National Endowment for the Humanities

LITERATURE OF THE PLAINS AND MOUNTAINS

A Program Developed for the
"Rural Libraries and the Use of Their Humanities Collections" Project
and Funded By
The National Endowment for the Humanities

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RURAL LIBRARIES AND THE HUMANITIES
A NATIONAL ENDOWMENT FOR THE HUMANITIES FUNDED PROJECT

"Rural Libraries and the Humanities" is a project planned to assist rural public librarians in humanities programming for adults. Thirty rural libraries in Colorado, Kansas and Oklahoma have been selected to participate in the one year project. The project goals are:

1. To develop the humanities programming capabilities of rural libraries which have had limited experience in humanities programming.
2. To promote the humanities as distinct disciplines capable of making substantive and substantial contributions to local library public programming efforts.
3. To create an educational context in which public programming in the humanities will become an increasingly important component of local library programming in general.

"Rural Libraries and the Humanities" project staff will work with librarians in the three state area to provide both technical and monetary assistance in programming.

This packet is one of three compiled for use by the participating libraries. It is designed to guide the librarian with little or no experience in adult programming and should provide a step-by-step guide to humanities programming. Included in the packet are: 1) information on the humanities, 2) an overview of the subject areas, 3) program suggestions, 4) people and material resources, and 5) an adaptation of Planning Library Programs by Peggy O'Donnell and Patsy Read, an NEH sponsored guide to programming.

PARTICIPATING RURAL PUBLIC LIBRARIES

Ten (10) public libraries in each state will be participating in the program. All are located in communities of 10,000 or under in population. These libraries were selected through an application process with input from state and regional system personnel.

A. Colorado

Ault Public Library, Ault, Colorado; population: 939
Conifer Branch Library, Conifer, Colorado; population: 500
Kiowa County Public Library, Eads, Colorado; population: 1,835
Flagler Community Library, Flagler, Colorado; population: 598
West Routt Library District, Hayden Public Library, Hayden, Colorado; population: 1,538
Conejos County Library, LaJara, Colorado; population: 8,120
Lake County Public Library, Leadville, Colorado; population: 8,400
Palisade Public Library, Palisade, Colorado; population: 874
Carnegie Public Library, Trinidad, Colorado; population: 9,785
Victor Public Library, Victor, Colorado; population: 258

B. Kansas

Ashland City Library, Ashland, Kansas; population: 1,173
Council Grove Public Library, Council Grove, Kansas; population: 2,413
Goodland Public Library, Goodland, Kansas; population: 5,532
Kingman Public Library, Kingman, Kansas; population: 3,632
Linwood Community Library, Linwood, Kansas; population: 1,647
W. A. Rankin Memorial Library, Neodesha, Kansas; population: 3,136
Oskaloosa Public Library, Oskaloosa, Kansas; population: 1,032
Phillipsburg City Library, Phillipsburg, Kansas; population: 3,470
Nora E. Larabee Memorial Library, Stafford, Kansas; population: 1,562
Wamego Public Library, Wamego, Kansas; population: 3,157

C. Oklahoma

Alva Public Library, Alva, Oklahoma; population: 7,440
Atoka Public Library, Atoka, Oklahoma; population: 3,346
Boley Public Library, Boley, Oklahoma; population: 514
Haskell Public Library, Haskell, Oklahoma; population: 2,063
Hollis Public Library, Hollis, Oklahoma; population: 3,150
Thomas-Wilhite Memorial Library, Perkins, Oklahoma; population: 1,029
Purcell Public Library, Purcell, Oklahoma; population: 4,076
Skiatook Branch Library, Skiatook, Oklahoma; population: 4,876
John F. Henderson Memorial Library, Westeville, Oklahoma; population: 934
Wynnewood Public Library, Wynnewood, Oklahoma; population: 2,374

THE HUMANITIES

The Humanities are those areas of study that deal with our values, thoughts, actions, ideals and traditions, with the very meaning and purpose of our lives. By studying the humanities, we learn about ourselves and others, and why people make certain judgments and decisions.

From the National Endowment for the Humanities, we learn "the humanities include the following fields: history, philosophy, languages, literature, linguistics, archaeology, jurisprudence, ethics, comparative religion, the history and criticism of the arts, and those aspects of the social sciences employing historical or philosophical approaches. This last category includes cultural anthropology, social and political theory, international relations, and other subjects concerned with questions of value rather than with quantitative or clincial studies."

The programs outlined in this pamphlet are planned to expand audience knowledge of the humanities. The programs stress participation by the audience and a sharing of the human experience.

Each program will be planned with the help of a humanities scholar. A humanities scholar will conduct the library program. A humanities scholar is an individual who professionally engages in teaching, writing or studying the humanities, usually in an academic setting. The humanities scholar will show the audience how the humanities disciplines can add to our understanding of our place in the world.

In this pamphlet you will find the names of scholars from various humanities disciplines who have an interest in this topic and have agreed to work with librarians to develop programs. You are not limited to the people listed here. You may have a college, university or junior college located near you and may want to work with someone from the area. If you are not certain if an individual qualifies as a humanities scholar, check with project staff or with state humanities staff.

LITERATURE OF THE PLAINS AND MOUNTAINS:

AN OVERVIEW AND SUGGESTED PROGRAM FORMATS

LITERATURE OF THE PLAINS AND MOUNTAINS

by Joseph R. Millichap

The increasing interest in our local and regional heritage has led Americans back to those books which define our culture in terms of place. As our title indicates, culture is formed by geography, so the states of Colorado, Kansas and Oklahoma are shaped by the topography of plains and mountains. The literature of our region also has been defined by these landscapes.

Often landscape is just setting, a simple backdrop for pulp Westerns which use the names of Colorado, Kansas, or Oklahoma only to identify their genre. In more serious literary works -- whether fiction or non-fiction, poetry or plays -- landscape shapes its people to create our culture. In this pattern the West extends and perhaps exaggerates one which has existed throughout American history.

A major topic in our regional literature is the land itself. As the chorus of Oklahoma tells us: "the land we belong to is grand." Yet often that grandeur was obscured, as by the dark clouds of Dust Bowl days. The landscape could be a howling wilderness or a cultivated garden -- often both within the span of the same generation or the covers of the same book.

Of course, the land had to be peopled before it could produce a culture. Our native people, the American Indians, trekked here perhaps 30,000 years ago to live in balanced harmony with land and nature. The tribes of the plains and mountains evolved a proud culture which can be discovered in their literary traditions. Collections of their traditional songs and stories abound, while contemporary native American writers contrast the traditional and contemporary in poems, novels, and plays.

The next wave of population produced the images of the classic Western, both in print and on film. Pathfinders and fur-traders, cowboys and cavalrymen, outlaws and lawmen crossed the plains and climbed the shining mountains. Behind them came the settlers, the men and women who would pioneer ranches and farms, build railroads and towns, and start homes and families. Many of these people were immigrants to America, not just to the West. On the frontier, East and West, Old World and the New, wilderness and civilization came together to create our unique culture of plains and mountains.

The Western evolved from the Dime Novel and the Wild West Show to the romances of Zane Gray and the movies of John Ford. At its best the Western is a fiction which recreates American history; at its worst the Western is a pack of fictional formulas and cliches. Perhaps the best way to appreciate the best literature of the plains and mountains is to compare and contrast it to the formula Western. Even works about contemporary Colorado, Kansas, and Oklahoma are informed by these Western traditions of landscape, people, and history.

In summary, these are just a few of the themes which enliven the literature of the plains and mountains. By examining books about the land, the Indians, the pathfinders, the pioneers, and the Western, contemporary Americans can discover the patterns of our past which have shaped our present and will form our future. A library program based on such reading and audio-visual materials will fulfill the highest purpose of the humanities -- to give us pride in our human and American heritage.

Dr. Joseph R. Millichap is Professor of English at the University of Tulsa in Tulsa, Oklahoma. He teaches American literature and film, including a course in the Western; his scholarship also includes books and articles on regional literature, especially the Western. Dr. Millichap is a consulting academic humanist with the Oklahoma Humanities Program.

LITERATURE OF THE PLAINS AND MOUNTAINS - PROGRAMS

There can not be a more appropriate humanities program for a public library to conduct than one on literature, i.e., "books" -- the staple of the library. Even more appropriate is the opportunity to take a close look at literature written about the region by people from the region.

The program suggestions for the literature topic should be reviewed carefully to determine which one would be most suitable for a specific region or library audience.

PROGRAM #1: Regional Literature Book Discussion Group
MAJOR RESOURCE: Literature of the Plains and Mountains Bibliography

Book discussion groups go back a long way into library history. Everyone who has read a good book has the desire to share the experience with others. By using a book discussion as a program format, participants read some of the regional literature and may also establish an ongoing library program.

*The Literature of the Plains and Mountains Bibliography included in this packet will serve as your primary resource. Before deciding what book or type of book you want participants to read, check your holdings for what you have and then check what is available through your regional system or the state.

*In order to avoid the problem of buying multiple copies of one title or requiring participants to purchase books, plan your programs around themes. The themes could be literature about a certain topic such as mining, the Oklahoma land run or the cattle drives. You could also focus on one author's works. This way participants can read different books and share what they have read.

*Contact one of the humanities scholars listed in the packet. Consider what topic or author you would like to have the group discuss. It will help to read through the list of humanities scholars and review special interest areas. The humanities scholar should serve as the major presentor, opening the program, introducing the topic or author, leading a general discussion, posing questions and then tying it all together.

*Once you and the humanities scholar have determined the topic to be used, pull together a reading list from the Literature of the Plains and Mountains bibliography. This can be done as a pamphlet or bookmark. Have the books displayed and available for circulation.

*Program Format:

A. Initial Overview:

1. Have humanities scholar introduce topic, giving audience an overview of the major works and themes.

2. Begin with a film on the theme, author's life or one of the major works by that author. Have humanities scholar introduce film and lead the following discussion.

3. Have someone (humanities scholar, local person) read selections from the author's works or from major works on the theme. You could also read a short biographical sketch on the author. This reading could be done by a single individual or could be arranged for a "reader's theater" group.

4. Use one of the cassettes available on different authors (see "Making Connections" in Special Resources Section) or one of the stories on cassettes (available through most record companies) and use as an introduction to the program.

B. Break into discussion groups: This will provide an opportunity for participants to discuss and to share their ideas. Before breaking into groups, have the humanities scholar provide participants with questions to consider.

C. Bring people back into the large group to share the major points discussed by the small groups.

D. Conclusion: Have the humanities scholar provide some conclusion and final observations.

*DON'T STOP NOW! At the end of the program, suggest that this be an ongoing project.

PROGRAM #2: The Western
MAJOR RESOURCE: Bibliography, film list, and humanities scholar list

The western is a very popular form of literature. Many of the humanities scholars participating in the project have an interest in this type of novel and are willing to conduct a program for a library. The programs can be on one author or on the western in general.

*Contact a humanities scholar and discuss with that person what type of program on the western they would like to do. Use the following format suggestions as a starting point.

*<u>Program Suggestions</u>:

1. There are several films on the film list made from a western novel, i.e., "Cheyenne Autumn," "Shane," "Stagecoach." Have a humanities scholar introduce the film and then follow the film with a discussion of the authors other works or western literature in general. Encourage audience participation in the discussion.

2. The Cowboy Myth: Use the films "Real West" or "Rocking Horse Cowboy." Have humanities scholar introduce the film and then lead a discussion comparing the cowboy as protrayed in films and novels to the "real" life portrayed in these two films.

3. Conduct a program on a specific western author. Open with a film or readings from some of his/her major works. Have humanities scholar who is interested in that specific author provide the overview and lead the discussion.

The western is just one sample of the programming that can be conducted around a particular theme. The bibliography, film list, and list of resource people include background materials for other topics.

*The Great Depression:
Show the films Grapes of Wrath or Dust Bowl. Use the books Grapes of Wrath, The Fabulous Train or High Plains as a discussion vehicle.

*Indian Literature:
Use the tape from "Making Connections" with N. Scott Momaday reading his poetry. Show the film Cheyenne Autumn, discuss the portrayal of Indians in western literature vs. how they portray themselves. There are several humanities scholars who have a specific interest in Indian literature and culture.

Other topics to be considered include western poetry, the land, and life in a small town.

PROGRAM #3: Western Women Authors
MAJOR RESOURCE: Book - Western Women in History and Literature

In each state there are humanities scholars who will conduct a presentation on the contributions of women authors to western literature. The primary resource person is Sheryll Patterson-Black, author of the book listed above and a Colorado humanities scholar. Ms. Patterson-Black is willing to travel out of state to talk about literature by and about western women.

*Program Format:
1. Use a film from a work by a woman author, i.e., Cheyenne Autumn by Mari Sandoz. Have a humanities scholar introduce the film and then lead the discussion following the film.

2. Contact a humanities scholar who is interested in the women writers of the west. Have that person prepare a program, possibly with readings from works by western women authors.

3. Design the program to be a book discussion using the "Literature of the Plains and Mountains bibliography and Western Women in History and Literature, prepare, with the help of a humanities scholar, a reading list. Make participants aware of the books and encourage them to read books before hand. Have the humanities scholar provide an overview, discussion questions and a follow-up or conclusion.

PROGRAM #4: Visiting Local Author
MAJOR RESOURCE: List of Resource People in This Packet

In each state there are authors who are willing and interested in conducting programs for groups. These people are willing to read their poetry or prose and to discuss how they came to write that particular piece. The information about resource people willing to conduct programs includes any books they may have written.

*Contact the author. The author might prefer to have another humanities scholar participate in the program. This second person could be the reader or could serve as an interviewer and help to bring the audience into a discussion.

*Arrange to have copies of the author's work available.

*The audience should be encouraged to ask questions about the author's works.

*Ask for written questions from the audience during the program break. This will help those people who are uncomfortable speaking before a group.

PEOPLE RESOURCES

TO HELP PLAN AND CONDUCT

YOUR HUMANITIES PROGRAM

RESOURCE PEOPLE AND SPECIAL PROGRAMS

Here is a state-by-state listing of people who have agreed to conduct programs and/or serve as a resource for libraries participating in the "Rural Libraries and the Humanities" project. The people on this list all have a special interest in regional, state and Western literature and authors. Some have agreed to share their special talents and accomplishments in the form of special programs. This list, obviously, does not cover every available humanities scholar in the state. If you are located near a university or college, you may know of someone that you would like to have conduct a program for your library. This is something you will decide once you have selected the specific type of program for your library.

Colorado Resource People

PAUL BRYANT
Colorado State University
Graduate School
Ft. Collins, Colorado 80523
(303) 491-6817

A member of the English Department, Bryant is interested in conducting programs in libraries. He has worked with the Colorado Humanities program and with rural libraries. He is specifically interested in:

1) Nature Writing: Deals with nature as it is, not fantasy. It looks at nature objectively, at what it is and relates to human interactions with it.

2) Family History: Bryant has traveled throughout the Midwest and West (including Kansas, Oklahoma and Colorado) visiting rural libraries to locate privately published family histories. Through this folk literature, one can look into the local heritage.

3) Western American Literature: Willing to help with general programs on Western literature.

MARTIN BUCCO
English Department
Colorado State University
Ft. Collins, Colorado 80523
(303) 491-5079

Martin Bucco is very involved in the Western American Literature Association. He is very knowledgeable about Colorado literature. Mr. Bucco is willing to do programming on Colorado author, Frank Waters, and on E. W. Howe's Story of a Country Town. He is currently working on a history of Western American literary criticism.

DAVID MOGEN
English Department
Colorado State University
Ft. Collins, Colorado 80523
(303) 491-6650

David Mogen is a Western literature instructor and an author. He has recently published a book entitled Wildness Vision, which ties together the western and science fiction. He has also published articles on Owen Wister, author of The Virginian. Dr. Mogen will conduct programs on western literature or, more specifically, on Wildness Vision or The Virginian.

SHERYL PATTERSON-BLACK
4059 Umatilla
Denver, Colorado 80211
(303) 433-4166

Sheryl Patterson-Black is one of the leading experts on books by and about Western women. She has published an extensive bibliography entitled Western Women in History and Literature and is interested in conducting programs on this topic.

ROSEMARY WHITTAKER
English Department
Colorado State University
Ft. Collins, Colorado 80523
(303) 491-6428

Rosemary Whittaker teaches women's literature and has compiled a bibliography on women writers in western literature. She will conduct programs on women writers in western literature.

JIM WORK
English Department
Colorado State University
Ft. Collins, Colorado 80523
(303) 491-5311

Jim Work is interested in the literature of mountain men and cowboys. He has a specific interest in Colorado literature and is willing to do programming on western literature.

Kansas Resource People

Dr. EARLE DAVIS
Professor Emeritus
Department of English
Kansas State University
Manhattan, Kansas 66506
(913) 532-6716

Dr. Davis is willing to conduct programs on Kansas authors in general, but has a specific interest in Paul Wellman, Joseph Pennell, May Williams Word and Frank Baum.

DR. G. DALE GLEASON
English Department
Hutchinson Community College
1300 N. Plum
Hutchinson, Kansas 67501
(316) 665-3500

Dr. Gleason teaches courses in Western literature. He is interested in looking at the issue of law and order and how it affected character development, stories about mountain men and what makes a novel "western."

STEVEN HIND
English Department
Hutchinson, Kansas 67501
(316) 665-3500

Steven Hind is a poet. He has published a book of his poems, Familiar Ground. Hind is willing to conduct programs sharing his poetry or talking about Kansas poets and plains literature.

DR. JAMES HOY
English Department
Emporia State University
1200 Commercial
Emporia, Kansas 66801
(316) 343-1200

Dr. Hoy is the Head of the English Department at Emporia State University. Dr. Hoy has agreed to participate in the project and to work with libraries to conduct programs on literature and folklore of the plains.

RICHARD KELLER
English Department
Emporia State University
1200 Commercial
Emporia, Kansas 66801
(316) 343-1200

Richard Keller will conduct programs on Western literature. He has conducted classes on the small town in America and the American West as seen through fiction.

WILLIAM KOCH
Professor Emeritus
English Department
Kansas State University
Manhattan, Kansas 66506
(913) 532-6716 (office)
(913) 539-7138 (home)

William Koch, emeritus professor of English and Folklore at Kansas State University, Manhattan, Kansas, has collected Kansas songs, tales, legends,

beliefs and historical reminiscences, and taught classes in folklore and folk literature. He recently published a book, Folklore from Kansas: Customs, Beliefs, and Superstitions. Koch's program includes songs and tales from the Great Plains.

ROBERT MAXWELL
English Department
Fort Hays State University
Hays, Kansas 67601
(913) 628-4285

Robert Maxwell will conduct programs on literature and folk music as it relates to the Midwest.

DIANE QUANTIC
English Department
Wichita State University
1845 Fairmount
Wichita, Kansas 67208
(316) 689-3130

Diane Quantic is interested in conducting programs on prairie writers and how their literature reflects their lives.

MARJORIE SACKETT
Fort Hays State University
Hays, Kansas 67601
(913) 628-4285 (office)
(913) 625-9248 (home)

Marjorie Sackett has conducted extensive research on the Volga-Germans, who migrated from Germany to Russia to Kansas. She will lead a discussion on Mela Meisner Lindsay's book, Shukar Balan: The White Lamb.

ANITA SKEEN
English Department
Wichita State University
1845 Fairmount
Wichita, Kansas 67208
(316) 689-3130

Anita Skeen's poetry reflects her feelings about being a woman and a writer in the Midwest. She is willing to share her poetry as a part of a literature program.

EARL WATERS
Haskell Indian Junior College
Haskell Grounds
Lawrence, Kansas 66044
(913) 841-2000

Earl Waters teaches an Indian Literature course. He has agreed to work with libraries to conduct programs on Indian Literature.

Oklahoma Resource People

TERRY HUMMER
English Department
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-6142

Terry Hummer has recently published a book of poems, Angelic Orders. He is willing to read and discuss his poetry and will conduct programs on regional poets.

DR. GUY LOGSDON
Library Director
University of Tulsa
600 South College
Tulsa, Oklahoma 74104

Dr. Logsdon is a librarian who has studied the works of and will conduct programs on Will Rogers, Oklahoma humorist and satirist.

DR. JOSEPH MILLICHAP
Department of English
University of Tulsa
600 South College
(918) 592-6000

Dr. Millichap, Head of the English Department at the University of Tulsa, has agreed to conduct programs on Western/regional literature. His focus is on the landscape, people and history as portrayed in literature.

DR. MARGARET NELSON
English Department
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-6138

Dr. Nelson has agreed to serve as a presentor or as a panel member for programs dealing with Indian literature. She is knowledgeable about Oklahoma writers of Indian origin and about Indian culture in general. She wrote her dissertation on N. Scott Momaday, Oklahoma Indian author.

FRANK PARMAN
Renegade Art Service
Paseo Design Center
2927 Paseo
Oklahoma City, Oklahoma 73103

Frank Parman, Oklahoma essayist, poet, playwright, and self-educated authority on Midwest history, will discuss the humanities in the Midwest, folklore, architecture and literature as part of a literature humanities program.

RON QUERRI
English Department
University of Oklahoma
Norman, Oklahoma 73019
405/325-4661

Ron Querri, an instructor in the English Department, has studied Southwest literature, and has an interest in Southwest authors. He will conduct programs on the literature of the Southwest.

DR. PETER ROLLINS
English Department
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-6142

Dr. Rollins has created an award winning film, Will Rogers' 1920's: A Cowboy's Guide to the Times. He will conduct programs, showing the film and leading a discussion following.

DR. MARIE SAUNDERS
English Department
Central State University
Edmond, Oklahoma 73034
(405) 341-2980

Dr. Saunders, head of the English Department at Central State, has agreed to serve as a resource person for libraries interested in conducting programs on regional literature.

DR. LAWANA TROUT
English Department
Central State University
Edmond, Oklahoma 73034
(405) 341-2980

Dr. Trout will be available in the spring of 1983 to conduct programs on Western literature, Southwestern literature, and American Indian literature.

DR. ALVIN TURNER
323 E. Washington
Guthrie, Oklahoma 73044
(405) 282-3959

Dr. Turner's background is in history and he has experience in working with the Oklahoma Historical Society and the Oklahoma Humanities Committee. He has agreed to work with libraries on programs dealing with the history of Oklahoma and Oklahoma authors. Dr. Turner's interest in Oklahoma includes a knowledge of Oklahoma authors.

DR. ALAN VELLIE
University of Oklahoma
Norman, Oklahoma 73019
(405) 325-4661

Dr. Vellie, Head of the English Department at the University of Oklahoma, will conduct programs on his special area of study, Indian literature.

DR. GORDON WEAVER
English Department
Oklahoma State University
Stillwater, Oklahoma 74078
(405) 624-6142

Dr. Weaver, Head of the English Department at Oklahoma State University, will assist libraries in conducting general programs on Oklahoma authors and literature.

STATE HUMANITIES PROGRAMS

The state humanities programs in the three states are committed to bringing about the public understanding and appreciation of the humanities. The programs award grants from projects in their states that benefit the humanities. The projects must be geared to the out of school adult and must involve humanities scholars in the planning and implementation stages. Providing humanities scholars connected to colleges and universities with the opportunity to share their knowledge and expertise with adults in a non-classroom setting is another part of the state humanities programs' goals.

The humanities staff in the three states involved in the "Rural Libraries and the Humanities" project are all very interested in getting public libraries involved in humanities programming. For more information about the packaged programs they have and their grant guidelines, write to the following addresses.

Colorado Humanities Program
601 Broadway
Denver, Colorado 80203
303/595-0881
Helen Volkomener, Executive Director

Kansas Committee for the Humanities
112 West 6th Street, Suite 509
Topeka, Kansas 66603
913/357-0359
Marion Cott, Director

Oklahoma Humanities Committee
2809 N. W. Expressway, #500
Oklahoma City, Oklahoma 73112
405/840-1721
Anita May, Director

STATE LIBRARY AGENCY

For suggestions on adult programming in public libraries and information on people and material resources, contact your state library.

Colorado State Library
1362 Lincoln Street
Denver, Colorado 80203
303/866-2174
Phyllis Baker, Continuing Education Consultant

Kansas State Library
3rd Floor, State Capitol
Topeka, Kansas 66612
913/296-3642
Vee Friesner, Director of Library Development

Oklahoma Department of Libraries
200 Northeast 18th Street
Oklahoma City, Oklahoma 73105
405/521-2502
Charlaine Ezell, Adult Programming Consultant

STATE PLANNING AND RESOURCE BOARD

A State Planning and Resource Board has been set up for each state to advise project staff, serve as humanities resources for local programs and aid in identification of local humanities scholars and humanities resources. The board includes humanities scholars, librarians, a representative from the state humanities agency and the state library agency.

The idea behind the State Planning and Resource Board is to help reinforce support to the local library program and to advise project staff. Small rural libraries need help in identifying local/state humanities scholars both through their library systems and their community and state. State project staff can benefit by the humanities scholars expertise. The Planning and Resource Board is the focal point for coordination and networking.

A. Colorado State Planning and Resource Board

Phyllis Baker, Continuing Education Consultant, State Library
Gordon Barkydt, Regional Library System Director
Maryellen Brubaker, Public Library Director
Susan Case, Public Library Collection Coordinator
Dorothy Corsberg, Speech, Literature and Drama Professor
Thomas Mauch, Professor of English
Annette Milliron, Public Library Director
Larry Prestwich, Humanities Professor
Robert Richardson, Professor of English
Dr. Zelda Rouillard, Professor of English
Mary Ann Surges, Assistant Professor of Religious Studies
Ann Trementozzi, Public Library Director
Helen Volkomener, State Humanities Program Director

B. Kansas State Planning and Resource Board

Twila Bowersox, Public Library Director
Marion Cott, State Humanities Program Director
Gene DeGruson, Humanities Instructor
Vee Friesner, Director of Library Development, State Library
Jane Hatch, Regional Library System Director
Charlene Hurt, University Library Director
Dave Ison, Associate Professor of English Literature
Donna Jones, Public Library Director & Chair of State Humanities Committe
Richard Rademacher, Public Library Director
Steve Robbins, English Instructor

C. Oklahoma State Planning and Resource Board

Barbara Hillyer Davis, Women's Studies
Charlaine Ezell, Adult Programming, State Library
Katherine Hale, Regional Library System Director
Esther Henke, Outreach Director, State Library
Linda Knisley, Public Library Director
David Levy, Professor of History
Anita May, State Humanities Program Director
David Miller, Chairman of University Social Science Department
Donald Richardson, Public Library Director
Myrna Ruffner, City Arts and Humanities Council Director
Steve Skidmore, Public Library Director

NATIONAL AND STATE ORGANIZATIONS

These organizations can provide information and possibly materials on the topic. Remember to include a self-addressed, stamped envelope when requesting information.

American Folklore Society
Department of Behavioral Science
College of Medicine
Milton S. Hershey Medical Center
Pennsylvania State University
Hershey, Pennsylvania 17033

Interested in collection, discussion and publication of folklore.

Black Liberal Arts, Inc.
1901 North Ellison
Oklahoma City, Oklahoma 73106

This is a theater group involved in several projects dealing with black heritage in Oklahoma.

Center for Southern Folklore
P. O. Box 40105
Memphis, Tennessee 38104

Researches folk traditions of the Southern United States and produces documentary films, records, traveling exhibits, books and slide-tape programs on tales, crafts, music and lifestyles. Publications: magazine (3/year); Southern Folklore Reports; Index of American Folklore Films and Videotapes.

International Wizard of Oz Club
Box 95
Kinderhook, Illinois 62345

Promotes preservation and study of L. Frank Baum's Oz books, plays, movies, songs, etc. Publications: Oz Trading Post (quarterly); maps of Oz; gazeteer of Oz; booklet of essays on Oz.

Western Literature Association
UMC 32
Utah State University
Logan, Utah 84322

Interested in the scholarly study of Western American literature. Publications: Western American Literature (quarterly).

Western Writers of America
Route 1, Box 35H
Victor, Montana 59875

Free lance writers of western fiction and non-fiction. Publications: Roundup.

Westerners International
Box 3485, College Station
Tucson, Arizona 85722

Individuals interested in Western American History and folklore.
Publications: Buckskin Bulletin (quarterly).

Willa Cather Pioneer Memorial and Educational Foundation
Red Cloud, Nebraska 68970

Interested in the preservation of the work of Willa Cather. Publications: Newsletter (quarterly).

William Allen White Foundation
University of Kansas
Lawrence, Kansas 66045

People who knew William Allen White or who are especially interested in perpetuating his memory.

State Historical Societies
Your State Historical Society has a wealth of information about your state's past. They will be able to provide you with histories of your state as well as photographs and other exhibit items. Write them and see how they can help you put together a program or display. (Don't forget your local historical and genealogical groups!)

State Historical Society of Colorado
1300 Broadway
Denver, Colorado 80203
(303) 892-2136

Kansas Historical Society
120 West 10th
Topeka, Kansas 66612
(913) 296-3251

Oklahoma Historical Society
2100 North Lincoln
Oklahoma City, Oklahoma 73105
(405) 521-2491

LITERATURE OF THE PLAINS AND MOUNTAINS: A BIBLIOGRAPHY

This is a list of books written by authors from Colorado, Kansas and Oklahoma or about life in the plains and mountains. Books have been divided into four sections: I. Colorado Authors and Books; II. Kansas Authors and Books; III. Oklahoma Authors and Books; and IV. General Works about the West. Each title has been keyed to indicate fiction (F), nonfiction (NF) or books of poetry (P).

This is a selected list. Not all of the authors in the three state area are listed here and not all of the works by the authors that have been included are listed.

The purpose of the bibliography is to provide support materials for program presentors and participants. The books may be used for displays in the library or at the program. You may also use the list to put together a mini-bibliography to hand out to your patrons. DO NOT WORRY if you do not own many or any of the books on the list. You will have others on your shelves that will work very well. DO NOT FORGET to use interlibrary loan and your regional library service system to acquire those books not in your collection.

I. COLORADO AUTHORS AND BOOKS

ABBOT, Carl. Colorful Colorado. Boulder: Colorado Associated University Press, 1976. (NF)

ATHEARN, Robert. In Search of Canaan: Black Migration to Kansas, 1879-80. Lawrence, KS: The Regents Press, 1978. (NF)

BABB, Sanora. The Lost Traveler. New York: Reynal, 1958.

_____. An Owl on Every Post. New York: McCall, 1970. (NF)

BACKUS, Harriet F. Tomboy Bride. Boulder: Pruett, 1969. (NF)

BANCROFT, Caroline. Colorful Colorado: Its Dramatic History. Denver: Sage Books, 1959. (NF)

_____. Silver Queen, The Fabulous Story of Baby Doe Taylor. Boulder: Johnson Publishing Co., 1978. (NF)

BIRD, Isabella Stuart. A Lady's Life in the Rocky Mountains. Norman: University of Oklahoma Press, 1960. (NF)

BORLAND, Hal. The Amulet. Philadelphia: Lippincott, 1957. (F)

_____. Beyond Your Doorstep: A Handbook to the Country. New York: Knopf, 1962. (NF)

_____. High, Wide, and Lonesome. Philadelphia: Lippincott, 1956.

_____. When the Legends Die. Philadelphia: Lippincott, 1963. (F)

BROWN, Margaret Duncan. Sheperdess of Elk River Valley. Denver: Golden Bell Press, 1967. (NF)

BRUYN, Kathleen. "Aunt" Clara Brown. Boulder: Pruett Publishing Co., 1971. (NF)

CALHOUN, Mary. Katie John. New York: Harper & Row, 1960. (JF)

_____. The Witch of Hissing Hill. New York: Morrow, 1964. (JF)

DANKER, Donald F. (Ed.) Mollie: The Journal of Mollie Dorsey Sanford in Nebraska and the Colorado Territories, 1857-1866. Lincoln: University of Nebraska, 1959. (NF)

ELLIS, Anne. The Life of an Ordinary Woman. Boston: Houghton, Mifflin, 1929. (NF)

FERRIL, Thomas Hornsby. High Passage. New York: AMS Press, 1971. (PF)

_____. New and Selected Poems. New York: Harper, 1952. (P)

FOLSOM, James. (Ed.) The Western: A Collection of Critical Essays. Englewood Cliffs, NJ: Prentice-Hall, 1979. (NF)

FRAZEE, Steve. Cry, Coyote. New York: Macmillan, 1955.

_____. Shining Mountains. New York: Rinehart, 1951. (F)

GARDINER, Dorothy, Snow-Water. Garden City, NY: Doubleday, 1939. (F)

GHISELIN, Brewster. Against the Circle. New York: Dutton, 1946. (P)

GUERIN, Mrs. E. J. Mountain Charley; or, The Adventures of Mrs. E. J. Guerin, Who Was Thirteen Years in Male Attire (1861). Norman: University of Oklahoma Press, 1968. (NF)

JACKSON, Helen Hunt. Ramona. Boston: Little, Brown & Co., 1949. (F)

LENNON, Florence Becker. The Good Green Footstool. Boulder: Westview Press, 1976. (NF)

_____. Victoria Through the Looking Glass: The Life of Lewis Carroll. New York: Simon & Schuster, 1945. (NF)

MITCHNER, James. Centennial. New York: Random, 1974. (F)

MOGEN, David. Wilderness Visions: Science Fiction Westerns, Vol. 1. San Bernadino, CA: Vorgo Press, 1982. (NF)

PATTERSON-BLACK, Sheryll & Gene. Western Women in History and Literature. Crawford, NE: Cottonwood Press, 1978. (NF)

PELLET, Betty. That Pellet Women. Briarcliff Manor, NY: Stein & Day, 1965. (NF)

RUSSELL, Don. The Lives and Legends of Buffalo Bill. Norman: University of Oklahoma Press, 1960. (NF)

SHORT, Luke. The Feud at Single Shot. New York: Farrar & Rinehart, 1936. (F)

_____. Guns of Double Diamond. New York: Collins, 1937. (F)

_____. Marauder's Moon. New York: Dell, 1937. (F)

SMEDLEY, Agnes. Daughter of Earth. New York: Feminist Press, 1976. (F)

SPRING, Agnes Wright. The Cheyenne and Black Hills Stage and Express Routes. Lincoln: University of Nebraska Press, 1948. (NF)

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STAFFORD, Jean. The Mountain Lion. New York: Farrar, Straus, Giroux, 1972. (F)

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SYKES, Hope Williams. Second Hoeing. New York: Putnam, 1935.

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_____. Dust within the Rock. New York: Liveright, 1940. (F)

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_____. River Lady. Athens, OH: Swallow Press, 1942. (F)

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WOOD, Nancy. Many Winters: Prose and Poetry of the Pueblos. Garden City, NY: Doubleday, 1974. (JNF)

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CONNELL, Evan S., Jr. Mrs. Bridge. New York: Viking Press, 1959. (F)

CUTLER, Bruce. A West Wind Rises. Lincoln: University of Nebraska Press, 1962. (P)

DAVIDSON, Lallah. South of Joplin. New York: W. W. Norton, 1939. (F)

DAVIS, Kenneth. Morning in Kansas. Garden City, NY: Doubleday, 1952. (F)

DAY, Robert. The Last Cattle Drive. New York: Putnam, 1977. (F)

De GRUSON, Gene. (Ed.) Kansas Authors of Best Sellers. Pittsburg, KS: Porter Library, 1976. (NF)

EDSON, Charles Leroy. Prairie Fire. Charleston, SC: Southern Printing Co., 1924. (P)

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MOSES, William P. Identities. Middletown, CT: Wesleyan University Press, 1965. (P)

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RUEDE, Howard. Sod-House Days, Letters from a Kansas Homesteader, 1877-78. New York: Columbia University Press, 1937. (NF)

RUNYAN, Damon. The Best of Damon Runyon. New York: Pocket Books, 1940. (F)

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STRATTON, Joanna L. Pioneer Women: Voices from the Kansas Frontier. New York: Simon & Schuster, 1981. (NF)

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WATTLES, Willard. (Ed.) Sunflowers. New York: Arno, 1914. (P)

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WELLMAN, Paul. Bowl of Brass. New York: Lippincott, 1944. (F)

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WHITE, William Allen. Autobiography of William Allen White. New York: Macmillan, 1946. (NF)

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WRIGHT, Harold Bell. That Printer of Udall's, A Story of the Middle West. New York: A. L. Burt, 1903. (F)

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CAPPS, Mary Neely. Songs from the Sagebrush. Abilene, TX: Quality Publications, 1975. (P)

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DOWNING, Todd. Chahta Anompa: An Introduction to the Choctaw Language. Durant, OK: Choctaw Bilingual Education Program, Southeastern State College, 1974. (NF)

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FREDERIKSON, Edna. Three Parts Earth. Susanville, CA: Threshold Books, 1972. (F)

FRY, Maggie Culver. The Witch Deer: Poems of the Oklahoma Indians. New York: Exposition, 1955. (P)

GUTHRIE, Woody. Woody Guthrie Folk Songs. New York: Ludlow Music, 1963. (NF)

_____. The Woody Guthrie Songbook. New York: Grosset & Dunlap, 1976. (NF)

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HAMES, Libby Wright. Under the Blackjack Trees. San Antonio, TX: Naylor Co., 1975. (NF)

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HENDERSON, Arn. Architecture in Oklahoma. Norman, OK: Point Riders Press, 1978. (NF)

HENSON, Lance. Keeper of Arrows: Poems of the Cheyenne. Chickaska, OK: Renaissance Press, 1972. (P)

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HOLDING, Vera Sumwalt. All God's Children. Abilene, TX: Quality Publication, 1975. (F)

HUMMER, Terry. The Angelic Orders. Baton Rouge: Louisiana State University Press, 1982. (P)

MATHEWS, John Joseph. The Osages: Children of the Middle Waters. Norman: University of Oklahoma Press, 1961. (NF)

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OSKISON, John. Black Jack Davy. New York: Appleton and Co., 1926. (F)

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_____. Tecumseh and His Times: The Story of a Great Indian. New York: Putnam, 1938. (NF)

_____. A Texas Titan: The Story of Sam Houston. Garden City, NY: Doubleday, 1929. (F)

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PRICE, Alice L. Faces of the Water World. Tulsa, OK: HCE Publications, 1977. (P)

REVARD, Carter. Ponca War Dancers. Norman, OK: Point Riders Press, 1980. (P)

RIDGE, John Rollin. The Life and Adventures of Joaquin Murieta: The Cenebrated California Bandit. Norman: University of Oklahoma Press, 1955. (F)

_____. Poems. San Francisco: H. Payot & Co., 1968. (P)

_____. Trumpet of Our Own: Yellow Bird's Essays on the North American Indian. San Francisco: Book Club of California, 1981 (NF)

RIGGS, Lynn. Green from the Lilacs: A Play. New York: Samuel French, 1958. (F)

ROGERS, Will. Autobiography of Will Rogers. Boston: Houghton, Mifflin, 1932. (NF)

_____. Ether and Me; or, "Just Relax." New York: Putnam, 1935. (NF)

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_____. Priam's Daughter. Garden City, NY: Doubleday, 1970. (F)

STANFIELD, Harold. From Within the Walls, 85983: Poems. Oklahoma City: McRill, 1974. (P)

TAYLOR, Ross. Brazos. New York: Bantam, 1964. (F)

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ABBEY, Edward. The Brave Cowboy: An Old Tale in a New Time. New York: Dodd, Mead & Co., 1956. (F)

ADAMS, Andy. The Log of a Cowboy: A Narrative of the Old Trail Days. Lincoln: University of Nebraska Press, 1903. (NF)

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BAUM, Lyman Frank. Wizard of Oz. New York: Macmillan, 1966. (F)

BERGER, Thomas. Little Big Man. New York: Delacorte, 1979. (F)

BRAND, Max. Destry Rides Again. New York: Triangle Books, 1930. (F)

BROWN, Dee. Creek Mary's Blood. New York: Holt, Rinehart & Winston, 1980. (F)

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_____. The Gentle Tamers: Women of the Old Wild West. New York: Putnam, 1958. (NF)

CAPOTE, Truman. In Cold Blood. New York: Random, 1966. (F)

CATHER, Willa. My Antonia. Boston: Houghton, Mifflin, 1918. (F)

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CAWELTI, John. Six-Gun Mystique. Bowling Green, OH: Popular Press, 1971. (NF)

CLARK, Walter Van Tilburg. The Ox-Bow Incident. New York: The Press of the Readers Club, 1942. (F)

FERBER, Edna. Cimarron. Garden City, NY: Doubleday, 1930. (F)

GARLAND, Hamlin. The Captain of the Gray-Horse Troop. New York: Harper, 1901. (F)

_____. Son of the Middle Border. New York: Macmillan, 1917. (F)

GREY, Zane. Riders of the Purple Sage. New York: Grosset & Dunlap, 1912. (F)

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HARTE, Bret. The Outcasts of Poker Flats and Other Tales. New York: The New American Library of World Literature, 1961. (F)

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JORDAN, Theresa. Cowgirls: Women of the American West. Garden City, NY: Doubleday, Aug., 1982. (NF)

L'AMOUR, Louis. Bendigo Shafter. New York: Dutton, 1979. (F)

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McMURTY, Larry. Horseman, Pass By. New York: Harper, 1961. (F)

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MORGAN, Speer. Belle Star: A Novel. Boston: Little, Brown, 1979. (F)

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PORTIS, Charles. True Grit. New York: Simon & Schuster, 1968. (F)

ROLVAAG, O. E. Giants in the Earth: A Saga of the Prairie. New York: Harper, 1928. (F)

SANDOZ, Mari. Old Jules. Boston: Atlantic Monthly Press, 1935. (F)

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STEINBECK, John. Grapes of Wrath. New York: Viking Press, 1972. (F)

WALKER, Mildred. Winter Wheat. New York: Harcourt, 1966. (F)

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WISTER, Owen. The Virginian. New York: Pocket Books, 1956. (F)

WRIGHT, Will. Six Guns and Society: A Structural Study of the Western. Berkeley: University of California, 1975. (NF)

SUPPORT MATERIALS

FOR USE WITH THIS PROGRAM

AND FOR FOLLOW-UP INFORMATION FOR PARTICIPANTS

16mm Films

Films are an excellent way to open a program and to stimulate discussion. The 16mm films listed here fall into three categories: 1) movies made from novels by regional or western authors, 2) films about regional or western authors, and 3) films dealing with the subject matter of western literature. A list of the distributors and their symbols is also included. The rental prices listed here are subject to change.

CHEYENNE AUTUMN
from the book by Mari Sandoz
Color, Warner Brothers, 1964
starring James Stewart/Edward G. Robinson/Richard Widmark/Carroll Baker

The remainder of a once strong Indian tribe escape their Oklahoma reservation and head for their Yellowstone homeland. A quaker school teacher accompanies them on this desperate trek that aroused the entire American nation. (MSP-$60 rental)

THE COWBOYS
Warner Brothers, 1972
based on the novel by William Dale Jennings.
starring John Wayne, Bruce Dern, Coleen Dewhurst

When the gold strike drains the men from the area, Wil Anderson is forced to hire 11 young boys to move his cattle to the railhead 400 miles away. When rustlers kill Wil, and steal the cattle, the cowboys set out to get the herd back. (MSP-$60 rental)

DARK AT THE TOP OF THE STAIRS
Warner Brothers
starring Robert Preston, Dorothy McGuire, Eve Arden, Angela Lansbury

William Inge's brilliant story about family life in Oklahoma in the early 1920's, involving a husband who is unhappy over his wife's frigidity and her over-attachment to her children. Conflicts arise when he shows an interest in a neighboring widow. (MSP-$60 rental)

THE DUST BOWL
B&W, 30 minutes, 1967

A photographic study of man, his land and the human misery they joined to create (OSU-$9.25 rental)

DUST BOWL
B&W, 26 minutes, McGraw-Hill Films, 1960

Documentary of neglected land, the neglect of the people, the exploitation, speculation and complacency which resulted from a mass migration from the drought-stricken southwest to California. (KU-$9 rental; OSU-$6 rental)

THE GREAT AMERICAN NOVEL: THE GRAPES OF WRATH
Color, 29 minutes, BFA Educational Media, 1968

We see how different the people uprooted by the Great Depression from their farms are from the people of today who are migrating from rural areas. Produced by CBS. (CU-$15 rental; OSU-$12 rental)

GUNFIGHT AT THE O.K. CORRAL
Color, 122 minutes, Paramount Pictures Corporation
starring Burt Lancaster, Kirk Douglas, Rhonda Fleming

Wyatt Earp and Doc Holliday at the legendary gunfight at the O.K. Corral to rid Dodge City of the lawless Clanton Gang. (MSP-$80 rental)

HIGH NOON
84 minutes, 1952
based upon the story "The Tin Star" by John W. Cunningham
starring Gary Cooper, Grace Kelly, Lloyd Bridges

The classic western. The story of a retired marshal's wedding interrupted when he learns a killer he had sent to jail will return to town on the noon train to seek revenge. The townspeople refuse to help, so he is forced to take up his badge and guns again, alienating his new bride. The marshal meets the killer and his three accomplices at high noon. (MSP-$60 rental)

MIDWEST LITERATURE: THE FARM BACKGROUND
Color, 11 minutes, Coronet Instructional Films, 1970

Dramatizes the works of James Whitcomb Riley, Hamlin Garland, Ole Rolvaag and Willa Cather in terms of the authors' childhoods on Midwest farms. (KU-$8 rental)

REAL WEST
B&W, 57 minutes, McGraw-Hill Films, 1961

A documentary covering the 40 year period of westward migration by wagon train. The film shows frontier and mining towns, legendary characters, cattle drives, etc. Shows the civilizing influence of women and railroads and the Native American tragedy. Narrated by Gary Cooper. (KU-$15 rental; CU-$17.50 rental)

RIO GRANDE
105 minutes, 1950
based on the story, "Mission with No Record" by James Warner Bellah
starring John Wayne, Maureen O'Hara, Ben Johnson

John Wayne plays Colonel Yorke, a calvary officer fighting in the Indian Wars in the Southwest. (MSP-$52.50 rental)

ROCKING HORSE COWBOY
Color, 24 minutes, Encyclopedia Britannica Educational Corporation, 1977

A modern day cowboy growing old. Lew Morgan tells about how everything has changed. Also discusses the myth and reality of the popular cowboy image. (KU-$16 rental)

THE SEARCHERS
Color, 119 minutes, Warner Brothers
based on the novel by Alan LeMay
starring John Wayne, Jeffrey Hunter, Natalie Wood and Vera Miles

A young girl is kidnapped by Indians and "The Duke" rides out to hunt for her captors. (SMP-$95 rental)

SHANE
Color, Paramount Pictures Corporation, 1953
starring Alan Ladd, Jean Arthur, Van Heflin, Brandon de Wilde and Jack Palance.
from the novel by Jack Schaefer

A drifter and retired gunfighter comes to the assistance of a homestead family terrorized by a cattleman and his hired gun. (MSP - 117 minutes, full version, $125 rental; 60 minutes, abridged version, $50 rental)

SHE WORE A YELLOW RIBBON
103 minutes, 1949
based on the story "War Party" by James Warner Bellah
starring John Wayne, Joanne Dru

A classic frontier adventure centering around a U.S. Calvary troop shortly after the Custer Massacre. The Indians were making a final attempt to drive white men out of their territory. (MSP-$60 rental)

STAGE COACH
98 minutes, 1939
based on Ernest Haycox's book, Stage to Lordsburg.
starring John Wayne, Clair Trevor, John Carrodine

The story of nine oddly assorted strangers who travel by stage coach from tonto to Lordsburg, New Mexico, each for their own personal reasons. The film reaches a fevor pitch when the stage coach is attacked by Apaches. (MSP-$52.50 rental)

TOM MIX
B&W, 30 minutes, WKY-TV, Oklahoma City

Traces Tom Mix's life from Oklahoma lawman to movie fame. He was caught up in the myth and fantasy of the "West." (OSU-$9.50 rental)

THE WEAPONS OF GORDON PARKS
Color, 30 minutes, McGraw-Hill Films, 1968

An examination of the photography and life of Gordon Parks, author and noted photographer. (OSU-$10.60 rental)

THE WESTWARD MOVEMENT
Color, 11 minutes, Coronet Instructional Films, 1957

Shows how the people and themes of the Westward Movement have served as a source of material for writers from early 19th Century to the present day. (CU-$8.50 rental)

WILL ROGERS
B&W, 27 minutes, Sterling Films, 1965

Captures the dynamic personality of the country boy who succeeded as a journalist, actor, politician and critic of the American scene. (CU-$15 rental)

WILL ROGERS' 1920's: A COWBOY"S GUIDE TO THE TIMES
Color, 41 minutes, Oklahoma State University
by Dr. Peter Rollins

Shows Will Rogers as a man who, more than being a beloved humorist, helped shape the attitudes of America. The film won the CINE Golden Eagle Award. (OSU-$17 rental)

Film Distributors

CHS — Colorado Historical Society
Education Department
The Heritage Center
1300 Broadway
Denver, Colorado 80203
(303) 866-3682

CU — University of Colorado
Educational Media Center
Stadium Building
Boulder, Colorado 80309
(303) 492-7341

KU — University of Kansas
Division of Continuing Education
Film Rental Services
746 Massachusetts Street
Lawrence, Kansas 66044
(913) 864-3352

MSP — Modern Sound Pictures, Inc.
1402 Howard Street
Omaha, Nebraska 68102
(402) 341-8476

OSU — Audiovisual Center
Oklahoma State University
Stillwater, Oklahoma 74074
(405) 624-7216

SMP — Swank Motion Pictures, Inc.
201 South Jefferson Avenue
St. Louis, Missouri 63103
(314) 534-6300

or

4111 Director's Row
Houston, Texas 77092
(713) 683-8222

Another Film Resource

Limbacher, James L.

Feature Films on 8mm and 16mm: A Directory of Feature Films Available for Rental, Sale and Lease in the United States. (6th Ed.)

New York: Xerox, 1979.

This book is invaluable for locating motion pictures available for rental in 16mm format.

MISCELLANEOUS RESOURCES: A FEW THINGS TO CHECK OUT

BLACK LIBERAL ARTS, INC.
1901 N. Ellison
Oklahoma City, Oklahoma 73106
(405) 528-4666

Black Liberal Arts, Inc., a theater group located in Oklahoma City, is involved in several different projects that deal with black heritage in Oklahoma. Tyrone Wilkerson is currently serving as their poet in residence and conducts evening programs, reading his poetry and sharing information on other poets. They also have a traveling show entitled, The Black Cowboy, which deals with lives and history of the black cowboys and buffalo soldiers. They are currently developing a display on black towns in Oklahoma that will include photographs and pieces from black literature and poetry. For more information on the programs available through this organization and for fee information, contact Mr. Al Bostick at the above address.

MAKING CONNECTIONS
Arts and Humanities Council of Tulsa
2210 South Main
Tulsa, Oklahoma 74114
(918) 583-5794

"Making Connections" is a series of radio interviews developed by Francine Ringold. The following tapes are available through the "Rural Libraries and the Humanities" project office and deal with Southwestern Oklahoma authors. Authors and poets interviewed on the tapes include N. Scott Momaday and William Stafford. There is also one excellent tape dealing with Indian heritage. These tapes would make excellent program openers.

PLANNING LIBRARY PROGRAMS

by

PEGGY O'DONNELL

and

PATSY READ

Adapted for "Rural Libraries and the Humanities" Program Packets.

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INTRODUCING . . .

Library programming for the adult community is not a new idea. Many libraries have been providing film showings, reading and discussion groups, story hours, crafts demonstrations, and a variety of other programs for several years. Most of these libraries have found that their programs were well received, and resulted in great benefits for both the library and the community.

For too many librarians, however, community programming is still an untried task. A lack of funds and an already overworked staff have often prevented smaller libraries from planning and producing programs. Some librarians hesitate because they have had little or no experience in designing these events. Others refrain from putting on programs because they feel no one would be interested in attending such a function in the library.

If your library has not yet sponsored public programs, whatever the reason, this step-by-step manual on library programming was prepared for you. It will take you through all the steps of designing and staging a program. It will tell you how to get other people and community groups to share the work of planning and producing a program. It will show you how to promote your program to draw the kind of audience you're looking for.

The accompanying project materials will provide ideas and suggestions for humanities programs your library might want to try. You might use one of these ideas for your first program, or develop an idea of your own. Remember that even though these materials focus on programs involving the humanities, the principles behind them can be applied to many different programs.

So take a few minutes to read through this manual. You might be inspired to embark on a new and exciting venture for your library. We won't pretend that programming doesn't involve a lot of hard work, but we're sure you won't be disappointed with the results.

Why Should You Have Programs?

Almost every public library has its own special goals and serves a particular function in its community. A community program can help the library to achieve a number of these goals and it can open up new avenues of service to the community.

* It can help attract new users to the library.
* It can increase community awareness of the resources and services provided by the library.
* It can help the library to become a center for learning, culture, and information in the community.

- It can make the library a focal point for coordinating the community's resources.
- It can meet a community's need for a public forum where issues and problems can be discussed and ideas exchanged.

The public library is one of the few centers accessible to all members of the community. It serves no special interests, but belongs to all citizens. It is an ideal place for people with many different attitudes and ideas to come together for discussion. It is a resource center for the community where people expect to find all kinds of information. What better agency is there to provide programs where people can explore objectively through open discussion the problems and issues facing their community?

What if you've tried having programs in the library already and no one showed up? Does that mean that people in your community aren't interested in library programs? Not necessarily. Perhaps they weren't interested in that particular topic or format. Maybe they didn't know about the program (How well was it publicized?). Perhaps the timing wasn't right and everyone was involved in another event. Many things could have gone wrong, so it isn't fair to assume that your community doesn't need or isn't interested in library programs.

If you follow through all the steps outlined in this manual, you can avoid most of these problems. And there are techniques you can use to build your audience. You'll probably be surprised at the number of people in your community who would be interested in attending a humanities program at the library.

PLANNING YOUR PROGRAM

The key to any successful humanities program (or any program for that matter!) is focusing on a topic which will interest and appeal to the people in your community. As you looked over the program suggestions in your packet, you might have seen or thought of a program topic which appealed to you. But what about the other people where you live? What are they interested in? Would it appeal to them?

Take a minute to consider your community. Who lives there? What do they do? The survey on the following page reflects some of the things you might consider in developing a quick profile of your town. This profile is the first and most basic tool you'll need to begin planning. You probably have most of this information in your library, but organizing it will help you develop your program more easily.

How do you survey the needs and interests of your community? Most of you do it all the time. You read the newspapers. Daily and weekly papers, church bulletins, school papers, special interest publications, and many others will tell you what people are reading, doing, and talking about.

You talk to people. You might start with your friends or the library staff and patrons, but don't let it end there. You want to find out as much as you can about the people and places in your area. Attend local activities and meetings. Observe what issues are discussed and how the audience reacts to these topics. Which organizations are most active? Would they be interested in working with the library?

You also need to know what resources your community has for programs. These resources might include collections of books, pictures, local memorabilia, AV materials, meeting rooms, equipment, and so forth.

A Survey of Your Community

You can develop a profile of your community using the following questions as guidelines. Include any additional information you think is pertinent.

What are the major businesses or industries?

What dominant groups make up the population?

What are the ages and characteristics of the population?

What leisure time activities are available?

What is the general education level of the population?

What economic, social or political trends are presently affecting people in your town?

What is the town's relation to other communities in the state?

What is its historical background?

What are the present economic conditions?

What are the major cultural and religious influences?

Your first and most important resource is, of course, your library. Does it have enough materials to support a program? Can you borrow materials from neighboring libraries or the state library? Is there a local business or community organization that can supply additional materials?

People are another important and very basic resource. Members of the library staff may have talents you can use, but they don't have to do the program alone (and they shouldn't!). Of course, if yours is a one-person library, you will have to look for support from within the community. Look at the organizations, educational institutions, and associations that are active in your community. Could they help to sponsor or support a program? You need to consider people who can help in planning, producing, and publicizing your program.

Speakers and performers won't be selected until your planning has gone a little further, but you want to keep your eyes and ears open for people who might also serve in this capacity. Do you have a local college or university? It might provide the humanities scholar you'll need. Other resource people for your program could be drawn from local organizations, city or state government, social service agencies, and so forth.

The form on pages 5 and 6 is designed to help you in gathering information on your community's resources. Don't give up if it seems as though your town has very few resources. The NEH funds can help to bring in resources to help support your humanities program if it is necessary. But don't overlook what you have at home.

This may seem like a lot of work, but it's worth it. The information you gather now will form the basis for all of your planning efforts. It can also prove to be a valuable tool for planning and organizing other library activities. No matter how you use this information, the work won't be wasted.

BY THE TIME YOU FINISH YOUR COMMUNITY SURVEY, YOU WILL PROBABLY HAVE A GOOD IDEA ABOUT THE KIND OF PROGRAM YOU WANT TO DEVELOP. PULL TOGETHER ALL OF THE INFORMATION YOU HAVE GATHERED AND YOU'RE READY TO GO ON!

Locating Resources in your Community

1. ORGANIZATIONS AND ASSOCIATIONS (Please list as many as you can.)

   Business and Professional:

   Civic:

   Political:

   Cultural:

   Religious:

   Educational:

   Ethnic:

   Others:

2. CHECK THOSE GROUPS LISTED ABOVE THAT YOU CONSIDER WOULD BE THE MOST HELPFUL TO YOUR LIBRARY PROJECT.

3. LIST THE INSTITUTIONS FOUND IN YOUR COMMUNITY. INCLUDE A NOTE ON ANY SPECIAL RESOURCES OR MATERIALS AVAILABLE FROM ANY OF THESE INSTITUTIONS.

   Museums:

   Historical Societies:

   Colleges and Universities:

   Schools (special courses or classes, facilities):

Commercial Enterprises:

Theaters:

Auditoriums:

Others:

Historical Monuments:

Craft Guilds:

Art Galleries:

Churches:

Publications (newspapers, shoppers' guides, etc.):

Media (radio and television stations, etc.):

Other:

IV. LIST HUMANITIES SCHOLARS IN YOUR AREA WHO MIGHT BE INTERESTED IN PARTICIPATING IN YOUR PROGRAM.

V. LIST PEOPLE WITH SPECIAL TALENTS WHO MIGHT HELP YOU PLAN OR PRODUCE YOUR PROGRAM.

VI. LIST INDIVIDUALS OR ORGANIZATIONS WHO MIGHT MAKE A FINANCIAL CONTRIBUTION TO A LIBRARY PROGRAM.

THE LOCAL STEERING COMMITTEE

The greatest temptation at this point is to sit down and design your own program. Why bother with a planning group? You can do it faster and better by yourself, right? Wrong!

You may want to rough out a theme and the issues you want to deal with, but planning is a group process. You'll find that other people and groups will have valuable suggestions to make, and their input will result in a much richer program. More than that, when you involve other people in the planning the more certain you can be that the program will appeal to and interest your audience.

Who is on the Steering Committee?

Obviously you and possibly a few other members of your staff will play a major role in the planning process. In addition, representatives of any institution, agency or organization which is going to work with the library in sponsoring or producing the program should be actively involved in planning. Other members of the planning group might be:

1. Someone who is familiar with the topic you want to focus on. This could be a humanities scholar, but it might also be someone in the community who has special knowledge in the subject area such as a lawyer, a doctor, etc.

2. A humanities scholar from an appropriate field. He/She can help the committee to focus on the issues, and clarify the value questions you will cover in the discussion portion of your project.

3. Representatives of your target audience. You probably have in mind a particular segment of the adult public who will be most interested in or affected by your program. Is it working women? blue collar workers? policy makers? parents? Obviously there are many possibilities. If you change your target audience at any point, remember to add appropriate people to your planning group.

4. Representatives of local cultural or historical associations, and other community groups. This could include an enormous number of people, but based on your community survey, you should be able to decide who the best people are. Keep in mind you want people who will work with you during the planning stage and who will encourage people to attend the program or series.

What does the Steering Committee do?

The planning group should be a decision-making body. Although you have probably developed some ideas about your program (after talking with

your humanities scholars), the group will react to these ideas and help make the final decisions. They will set the purpose and theme of the program, define the audience, outline the objectives and design the program.

When you contact the people you have selected for your planning group, you will briefly explain your ideas, what their responsibilities will be, and when and where the first planning meeting will be held. It is sometimes easier to make this initial contact by phone or in person, but it is always a good idea to follow this with a letter outlining the items you discussed.

YOUR NEXT STEP, THEN, IS TO ORGANIZE THE PLANNING MEETING.

The First Planning Meeting

Prepare an agenda of the topics you want to discuss at the meeting. If you have done your homework, this should not pose any problems. You will need to:

1. Explain what you have found out about your community and how that led to your program ideas.

2. Review the Rural Libraries and the Humanities Program goals and the kinds of programs it funds. You might also ask your humanities scholar to present this information.

3. Explain why you think the library should participate in such a program. How will this benefit the library? How will it benefit the community?

4. Present the booklets, program ideas, and other materials which you received in this packet. If you wish to use one of these program suggestions, these materials will help you to explain how the idea was developed. You may find that the group will come up with other ideas.

5. Share any ideas or suggestions you have for program topics, formats, and so forth.

6. Get the reaction of the group to all of these points. Find out if and how they (or the agencies they represent) can support this program. Ask for their ideas, suggestions and comments.

If the group is interested in and can support your program, you may want to proceed immediately with the next step. Or you may feel it would be better to organize another meeting to handle the specifics of planning after the group has had time to think the idea over. Either way, your planning group needs to answer these questions?

* What will be the PURPOSE of this program?

* Who will be the TARGET AUDIENCE?

* What will the program do? What are its OBJECTIVES?

* How will we PRESENT this material?

* How will we EVALUATE the success of the program?

Subsequent meetings will focus on who will administer the project, the selection of specific formats, the selection of speakers, budgets, and so forth. You do need to know how much support the planning group can offer, in terms of both volunteer time and financial assistance. Since they will want to ask their agencies and organizations for official approval, it is better to begin asking early.

BUILDING YOUR AUDIENCE

Before plunging into planning, let's consider how you will develop your audience. This is an on-going process that will continue throughout the planning of your project.

If this is the first program you have ever held at the library, chances are that people in your community won't be thinking about the library as a place to go for an evening program. It will take time to make people aware of the library as a center for programs. You will undoubtedly find that your audience will grow with each new program you present. Keep your programs as simple as possible and geared to popular tastes. Film showings are often a good way to begin programming in a library. A popular film can usually draw a wider audience, and if you have the proper equipment, it is a fairly easy program to produce. (See page 13 for information on selecting audio-visual materials.)

Publicity is always important. You need to get the information about your program to as many people as possible. Specific details about planning and implementing a wide-spread publicity campaign can be found on pages 17-19.

One of the best ways to build an audience is to involve as many people, both groups and individuals, in planning and producing your program. When people have had an active role in planning a program, they are more likely to attend the program and bring their friends and families. Talk to the various clubs and organizations in your town. Find a way to draw them into the program efforts as early as possible. Even those who won't be able to take an active role will be proud they were asked, and they'll want to see what happens at the program itself.

TURNING YOUR THEME INTO A PROGRAM

Your planning is now underway. You've met with your planning group and consulted your humanities scholars. Together you've selected a topic for your program. You've defined the audience you want to reach. Now you need to determine what's going to happen at your program.

Selecting a Format

There are many formats to select from when you are designing your program. The chart on pages 11-12 describes some of the formats you'll want to consider and the advantages and possible problems of each. You should also look over the program suggestions in this packet for other ideas.

Encourage your planning group to be creative. Combine formats and add ideas of your own to come up with the best format for your program.

Keep in mind that the goal of a humanities program is to generate discussion among humanities scholars, other program participants and the audience. The format you select will set the scene for the discussion that will follow. You want to involve and challenge the audience to explore the issues that are presented. A snappy, exciting introduction is far more likely to spark interest and stimulate audience reaction.

You should work closely with your humanities scholar (as well as the other members of your planning group) to clarify your topic and the issues that are involved, and to choose the best method for presenting this topic. Some of the points you should consider in making this choice include:

* HOW YOU WANT THE TOPIC TO BE PRESENTED. What kind of a reaction will this format bring? Will it provide for adequate exploration of the issues? Will there be real communication between the audience and the program participants? Will this format make the issues come alive for the audience?

* THE EQUIPMENT, FACILITIES, AND PERSONNEL NEEDED to produce this program. Are there enough resources in the library and/or the general community to support this program?

* THE TARGET AUDIENCE. Will this format attract and involve the people you are trying to reach?

* THE COST of producing the program. Will the results justify the expense?

Consider all the alternatives and their limitations before making your final decisions. You will want to keep all of the danger signals in mind as you continue your planning so that you will be prepared to cope with any problems as they come up.

You will notice that some of the formats listed on the chart are specifically designed to facilitate discussion. You may want to use one of these in connection with another format rather than settle on a simple question and answer session.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
Film *	Rental fee or borrow	Requires projector and operator. Allow additional time to select and preview film.	Usually draws a good audience. Easy to plan and present. Can present information and add emotional impact.	Must be previewed in advance Film can break or may not arrive so must have a back-up presentation. Must be combined with another format to insure audience can participate in discussion.
LECTURE *	Speaker's fee	Need amplifiers if large room Allow additional time to select speaker.	"Name speaker" can draw a good audience. Can present information tailored to program and audience.	Success dependent on skill of speaker. Must make special arrangements to insure dialogue between speaker, humanities scholar, and audience.
DRAMATIC READING *	Minimal (unless professional actors are used)	Requires "readers" Must allow time to select readings and rehearse performers.	Involves more people in program Interrelationship of audience and actors can stimulate discussion	Sometimes difficult to find appropriate readings. May be hard to find readers or coordinate their activities. Must make arrangements to involve audience in discussion.
VIDEOTAPE*	Cheap to rent if available	Special equipment	Inexpensive way to present "name" speakers Many humanities programs have been produced in this format so can be used again.	May be hard to find equipment. Small screen may be hard to see so need several monitors for large group. Must make special arrangements to involve audience in discussion.

*These formats can be used very successfully when combined with discussion periods before or after the program.

FORMAT	COST	SPECIAL FEATURES	ADVANTAGES	POSSIBLE LIMITATIONS
PANEL, DEBATE, SYJPOSIUM	Minimal, unless some speakers are paid.	Extra time to select and brief speakers and moderators	Presents different points of view Can focus more clearly on issues, approaches, analysis. Can be good discussion stimulator	May be hard to find well-matched speakers. Speakers may have tendency to give long speeches, rather than debate. Difficult to control - can get off course
EXHIBITS	Varies	Installation; exhibit space; insurance	May draw in non-users Requires minimal planning time or program personnel Can be used to work with other institutions and groups	No direct discussion May not attract interest; no way to record attendance Generally effective only when used with another program format
BOOK DISCUSSION GROUPS	Minimal	Selection of books; Discussion leaders	High level of group participation Stimulates discussion of issues, and critical thinking about books Relates well to humanities and libraries	Suitable only w/small groups Takes extra time to select books May be difficult to stimulate interest in activity requiring audience participation
"BUZZ" GROUPS	-0-	Need discussion leaders Extra time to prepare	Makes individual participation and discussion possible even in large groups Excellent follow-up to speech or film Possible to have several "special interest" focuses	Discussion is not likely to be very deep unless leaders are well prepared May require extra meeting rooms May be hard to find willing discussion leaders
ROLE PLAY	-0-	Preparation of roles and directions to performers	Good method of illustrating issues and problems if handled well Generally good discussion stimulator Can bring out factors and attitudes that might be ignored	Can be stiff Situation enacted can seem over simplified/stereotyped Tricky and difficult to use even if experience.

Selecting Speakers and Performers

If you have decided to have a speech, a panel discussion, a dramatic reading, or a debate, your next step is to locate the best person for the job.

CONSULT WITH YOUR HUMANITIES SCHOLAR AND YOUR PLANNING GROUP to determine exactly what you're looking for and to solicit recommendations.

GO THROUGH YOUR COMMUNITY RESOURCE FILE. Although you are not limited to speakers from within your community (the Rural Libraries and the Humanities Program grant can allow you to pay for outside speakers), you don't want to overlook the excellent people in your own backyard. For example, in planning a dramatic presentation, you might find some undiscovered talent in school or college drama and music departments or in community theater groups.

YOU OR A MEMBER OF THE PLANNING GROUP SHOULD OBSERVE A PERFORMER OR SPEAKER IN ACTION BEFORE YOU EXTEND ANY INVITATIONS. Great names do not always live up to their promise, so it's important to pick your program participants with care.

Once you and your committee have made your final selection and have listed alternates in order of preference, you will probably want to EXTEND AN INVITATION. It doesn't hurt to get your program date on the speaker's calendar early on. It will also help you to set up your budget since some speakers charge a specific fee and others may need travel expenses. Put all of your arrangements in writing (date, time, place, fees, etc.). It may be easier to discuss these arrangements by phone or in person, but don't forget to follow-up with a letter outlining all the points you covered.

SCHEDULE A MEETING OF ALL THE PROGRAM SPEAKERS AND PARTICIPANTS PRIOR TO THE ACTUAL PROGRAM. You will need to discuss the topic of the program and your final arrangements. If possible, get an advanced copy of any speech or presentation. This will help the discussion leaders to prepare their comments or questions. It will also help you in preparing your press releases and other publicity items.

ASK ALL PARTICIPANTS FOR BIOGRAPHICAL INFORMATION AND IF POSSIBLE, PHOTOGRAPHS. You will need this for your publicity.

Selecting A-V Materials

Selecting A/V materials is much like selecting a speaker. You will want to determine exactly what you're looking for and then find out what's available.

You should consult the film listings of the STATE LIBRARY, a SYSTEM LIBRARY, and nearby COLLEGES AND UNIVERSITIES. There are several film suggestions with the PROGRAM IDEAS IN THIS PACKET. Your STATE PLANNING AND RESOURCE BOARD might be able to recommend other films. Some STATE AND COMMUNITY AGENCIES have film libraries from which you can rent or borrow materials. You might also look over the catalogs of FILM RENTAL AGENCIES,

especially if you are looking for feature films or documentaries. Charges for renting A/V materials can be covered by the NEH grant.

ALWAYS REVIEW THE MATERIAL WELL IN ADVANCE OF YOUR PROGRAM. Some catalog descriptions can be misleading, and you want to be sure that the film will fit the theme of your program. It may be that a particular film is too controversial for your town, or that the film won't be a good discussion stimulator. All program materials must be carefully selected. A film that would be successful in one community might be totally inappropriate for another. Only you can decide.

Many audio-visual materials are in heavy demand, so the sooner you make your request the better. Again, keep a list of alternates in case you have any problem in securing your first choice.

Exhibits, Displays, Booklists

You will, of course, want to tie the library's resources in with your program. The library has other materials which can help people to explore the issues under discussion, and you want your community to be aware of them.

One of the ways to do this is through displays and booklists. You can use the selected bibliographies included with this packet as a starting point, but do add any additional titles which are relevant to your community's concerns. Then arrange a display of some of these books near the room where you are holding the program or in the front of the library. A special exhibit of crafts, photographs, memorabilia, paintings, and so forth could also be used to point out the resources available at the library.

An added advantage of such exhibits and displays is that they can be used to attract interest in the upcoming program. Such displays could be set up both in the library and in other community meeting places. Be sure that you have posters, flyers, or brochures giving the full details about your program with the display.

PUTTING ON THE PROGRAM

GET HELP! You will probably want to appoint a person or a committee to handle specific tasks in preparing for the program, but a Program Coordinator must oversee their actions and make sure that all the jobs are done.

SOME OF THE ADMINISTRATIVE ACTIVITIES WHICH CAN BE DELEGATED TO COMMITTES ARE:

* Publicity and Promotion
* Displays and Support Materials
* Speakers and/or AV Material Arrangements
* Facilities(arranging for meeting rooms, setting them up, etc.)

* Finances

* Supplies

* Registration Procedures

* Evaluation

The checklist on page 16 will help you to outline the various tasks which must be accomplished both before and after the event. If you are assigning these tasks to a committee, be sure everyone knows exactly what you want him/her to do and when it must be done.

Where do you find people to serve on these committees? Begin with your original planning group. Many of them have already volunteered their services and they can probably suggest others who might be interested in helping out. You might ask other library staff members or the Friends of the Library for help. Look through your community resource file for people or groups who might be interested in helping with these activities. Are there others who expressed an interest in the project while you were still planning? Only you will know how many extra hands you will need. Remember it's not quantity but quality that counts. Pick people who are reliable and meet deadlines.

There are several advantages to involving many people in producing and publicizing your program. First of all, it reduces your own work load. Though you will still have final responsibility for the program, there will be others to remember those important details that can be so easily overlooked. And people who are actively involved in a program are more likely to attend the event and to bring their families and friends.

A PLANNING CHECKLIST FOR PROGRAM COORDINATORS

(Add Items to Fit Your Project)

- ☐ ALL PARTICIPANTS INFORMED IN WRITING OF WHAT WILL BE EXPECTED OF THEM, DATE, PLACE, TIMING. Will there be a preliminary briefing? What time? Where?
- ☐ PUBLICITY CHAIRMAN IS INFORMED OF PROGRAM DEVELOPMENTS, CHANGES, STORY IDEAS.
- ☐ PUBLICITY SCHEDULE is in effect.
- ☐ HOUSING ACCOMMODATIONS AND HOSPITALITY ARRANGEMENTS for out-of-town participants.
- ☐ ATTENDANCE ESTIMATE. Are seating capacity and type of meeting and discussion rooms adequate?
- ☐ PUBLIC ADDRESS SYSTEM, PLATFORM?
- ☐ PROJECTOR, SCREEN?
- ☐ EXHIBIT SPACE?
- ☐ DIRECTION SIGNS?
- ☐ REGISTRATION - Prior to the conference, arrangements for clerks, tables or desks, typewriters, signs, tickets, forms, as needed.
- ☐ HANDOUTS, BOOKLISTS, OTHERS?
- ☐ EXHIBITS AND DISPLAYS PREPARED?
- ☐ FINAL AGENDA with exact times indicated.
- ☐ ASSIGNMENTS MADE FOR PEOPLE TO HELP ON NIGHT OF THE PROGRAM.
- ☐ EVALUATION FORM prepared, distributed, collected.
- ☐ THANK YOU LETTERS to speakers, media and other cooperating groups.
- ☐ EVALUATION AND REPORT to appropriate Board(s).

*Adapted from PLANNING AND PROMOTING PUBLIC HUMANITIES PROGRAMS IN BIG WYOMING, a manual prepared by the Wyoming Council for the Humanities.

Publicity and Promotion

A far-reaching and creative publicity campaign can be a key factor in the overall success of your project. Although neither you nor the NEH is interested only in a "head count", you should make every effort to see that the people who would be interested in the program have at least heard about it. This is going to take some time and effort, but by coordinating your promotion plans early, you can count on getting the word out.

A good public relations campaign will also increase your community's awareness of the library. One of the nicest side-effects of a library program is that it generates a lot of interest in all of the library's resources and services. If you don't already have a strong public relations effort going for your library, this might be a good time to get started.

The first place to begin planning your publicity efforts is the community survey. This will help you to identify the channels of communication (newspapers, radio and television stations, local clubs, and other community organizations) which you can use to get your message out. It will also help you in selecting the people you'll ask to serve on the steering committee.

Since there are many tasks for this committee to perform, it is important to select people who are not only familiar with the community, but who are also willing to put some time and effort into your project. The size of the committee will depend entirely upon the size of your town, the size of your project, and the number of tasks you'll be assigning. AGAIN, IT IS IMPORTANT THAT EVERYONE UNDERSTANDS EXACTLY WHAT HIS OR HER RESPONSIBILITIES ARE, AND WHEN THEY MUST BE COMPLETED. The program coordinator should work closely with this committee to see that all elements of the campaign mesh with the other project plans.

What Publicity and Promotion Should Be Done?

DESIGN A PUBLICITY CAMPAIGN BASED ON THE PROJECT'S GOALS. What kind of an image of the program do you want to get across? What kind of people are you trying to reach? What points do you want to draw attention to?

SET THE STYLE OF THE CAMPAIGN. Will it be funny? serious? elegant? folksy? Think about who you're trying to reach, and the image you want to create.

DECIDE WHICH CHANNELS OF COMMUNICATION YOU'RE GOING TO USE AND MAKE THE NECESSARY CONTACTS. They will talk to the newspapers and the radio and television stations to find out how to prepare their publicity materials and when they should be ready. They can contact officials of local clubs and organizations to arrange for a speech or presentation at one of their meetings or arrange for an announcement about the program to appear in their newsletter or bulletin.

ESTABLISH A PUBLICITY CALENDAR FOR PRESS RELEASES, FLYERS, POSTERS AND MAILINGS. You won't want to release these materials so far in advance of the program that people will forget about it. Nor do you want to wait too long to get the information out. Look for balance in your calendar so that community interest can be built and sustained right up to the time of your program.

Some Points to Remember --

1. YOUR PUBLICITY SHOULD BEGIN EARLY -- perhaps with the announcement of the grant or even with the first planning meeting. A sample press release has been included in this packet.

2. ALL OF YOUR PUBLICITY ITEMS WILL HAVE TO MENTION THAT THE PROGRAM IS BEING SPONSORED BY OR FUNDS ARE PROVIDED BY THE NEH. This is very important, but it is not the information you will stress in your publicity. THE PROGRAM ITSELF -- AND WHAT'S GOING TO HAPPEN THERE -- IS THE REAL NEWS ITEM.

3. BE CAREFUL WHEN YOU USE THE WORDS "HUMANITIES" AND HUMANITIES SCHOLAR. Unfortunately, these words can be misunderstood or imply an academic approach that may not draw the interest of the general public. Rather than focusing on the humanities as such, talk about the issues which will be discussed. It is always better to say "Dr. Sam Jones, a noted author and historian," or "Dr. Ralph Smith of the University of Oklahoma" than to use the label "humanities scholar."

4. REMEMBER THAT WORD-OF-MOUTH CAN BE YOUR BEST PUBLICITY! Be sure that all committee members and planners are kept up-to-date on the progress of your project so that they can pass on the correct information to their friends and associates.

5. BE SURE THAT ALL INFORMATION ON PRESS RELEASES, POSTERS, BROCHURES, ETC., IS ACCURATE. Check names, facts, spellings, dates, figures, etc.

6. THERE'S A STORY IN ALMOST EVERYTHING YOU DO. If you ask a local art club or a school group to arrange a display, or participate in the program, try to get the local newspaper to do a feature article on this community involvement.

7. TAKE ADVANTAGE OF PUBLIC SERVICE ANNOUNCEMENTS ON RADIO AND TV. Check with the stations early enough to allow for their own scheduling arrangements. And remember a personal appointment will allow you to describe your program on the air.

8. The sample press release included in this packet shows how to prepare your items for the newspapers -- TYPED DOUBLE-SPACE AND SHORT PARAGRAPHS. Note that you should include the name, address and phone number of someone whom the editor can contact for further information.

9. YOUR NEWS RELEASES SHOULD FOLLOW ESTABLISHED JOURNALISTIC PATTERNS. That means that the most important items come first, and so forth in descending order of importance. That way the editor can cut the least important facts at the end if he doesn't have enough space to run the whole article. It also means using everyday language instead of technical language the average reader would find confusing.

10. USE YOUR IMAGINATION! Different approaches work in different communities. Think about what your community has to offer and use it! And think about the types of activities that will attract and appeal to the people in your town.

11. A GOOD PUBLICITY EFFORT NEED NOT COST A GREAT DEAL OF MONEY. Still, the NEH realizes that this is an important part of your project, and they will want you to include publicity costs in your budget. You should allow for printing costs for any posters or flyers you'll need in your budget request. Sometimes it is even possible to get funds to hire professionals to help with your publicity campaign. If you do not request funds from NEH, be sure to include your expenses under matching funds.

SOME THOUGHTS ON EVALUATION

As the steering committee develops the plans for your program, they should also talk about how it will be evaluated. Many people think of evaluation only in terms of numbers. While it's true that you will have to keep records of attendance figures, the number of people involved in planning and producing the program, and the number of humanities scholars involved in all phases of the project, such numbers do not indicate the effectiveness of the activity, only the amount. The following questions will help you to examine the quality of your program.

* Did you meet the OBJECTIVES you set for the project?
* Did you reach your INTENDED AUDIENCE?
* How effectively was the humanities scholar(s) involved in planning the program? in the discussion following the program?
* Did the program PROMOTE DISCUSSION between the audience and the humanities scholar(s)?
* Did the program STIMULATE COMMUNITY INTEREST?
* Was the PUBLICITY effective?
* Were the PHYSICAL ARRANGEMENTS adequate?
* What would you do differently in terms of the same project?
* Do you think the library should continue similar program efforts?
* What impact will the program have on the community after it is completed?

While evaluation forms are often helpful, particularly in assessing audience reaction, they are not the only tool you will use to evaluate your program. A personal reaction from the project director, the program participants, and perhaps an outside evaluator cannot usually be limited to a set form.

You might try using a small discussion session to evaluate the project, or personal interviews. You may want to plan a follow-up meeting of the program planners and humanities scholars to discuss the effectiveness of the project. If you do use evaluation forms, open-ended questions (while difficult to tabulate) will allow everyone to express his or her opinion rather than simply responding to yes-and-no questions.

Be sure to keep in mind the information the library will need to have in order to make future programming decisions and plans. You should make every effort to determine what impact this project has had on the library's role in the community.

LIGHTS, CAMERA, ACTION!

Finally we've come to the night of the program. You'll want to arrive early enough to go over your final checklist and to correct any mistakes or omissions. If you have followed all of the planning steps, the problems should be minimal but don't panic if something goes wrong.

You might go back to the planning checklist on page 16 to see that everything has been checked off. If possible, have an alternate plan of action ready in case of human or mechanical errors. And be sure you have enough people on hand to help you meet any possible crisis. Chances are there won't be any, but we always follow the Scout motto "BE PREPARED."

DON'T EXPECT THAT YOU AND YOUR COMMITTEE WILL BE ABLE TO SIT BACK AND ENJOY THE PROGRAM. Someone must greet the speakers and introduce the program. Someone should be responsible for dealing with noisy children and other possible disruptions. Someone should be able to address any questions which are directed toward the library or other sponsors. And someone must close the program, thank the speakers and other participants, and point out any additional displays, reading lists, or other materials which are available.

You will also need to observe the program carefully from the standpoint of evaluation. If there are evaluation forms for the audience to fill out, be sure there is someone to pass them out and collect them after the program. You should have extra pens or pencils on hand as well.

IT'S ALL OVER...

or is it? There are still a few last minute items to complete.

YOU NEED TO BE SURE THAT A FINAL PRESS RELEASE COVERING WHAT HAPPENED AT THE PROGRAM HAS BEEN SENT OUT TO THE MEDIA.

YOU NEED TO THANK (IN WRITING!) ALL OF THE SPEAKERS AND PERFORMERS AS WELL AS THE PEOPLE WHO WORKED ON PLANNING THE PROGRAM. If the media has been cooperative, you should also send a special thank you letter to them.

YOU NEED TO MAKE SURE ALL THE BILLS ARE PAID, AND YOUR FINAL EXPENSE REPORT HAS BEEN SUBMITTED TO THE RURAL LIBRARIES AND THE HUMANITIES PROJECT STAFF.

YOU WILL PROBABLY ALSO WANT TO MAKE A FINAL REPORT TO THE LIBRARY'S BOARD. What were the effects of this program on the library? What was the community's reaction? Was it worth the time and effort? Do you want to try it again?

We hope that you will have found that library programming was an exciting and worthwhile experience for you and your public. You're probably tired and it may take a few days to recharge your energy level, but if your program was successful, you don't want to let the interest drop. Even if you didn't get hooked on programming, you may find the people in your community did. And they just might not let you stop!

(Sample)

NEWS RELEASE

(Name and Address of Library)

Title: Library Program on Literature of the Plains and Mountains

Name of Library:

Name of Contact Person;

Phone Number:

FOR IMMEDIATE RELEASE (date):

"The Great American Novel: The Grapes of Wrath," will be shown at the Ramon Public Library at 7:30 p.m. on Monday, June 23, 1983.

This highly acclaimed film shows how different the people uprooted from their farms by the Great Depression are from people of today who are migrating from rural areas. The film showing will be accompanied by an audience participation discussion. The discussion will be led by Jane Frakes, a professor of history at State Junior College.

This program is part of the "Rural Libraries and the Humanities" Project that has been funded by the National Endowment for the Humanities (NEH). NEH is a federal agency created by Congress in 1965 to support programs which increase public understanding and awareness of the humanities.